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GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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Fifty Cents a Year.



TREFFLE GERVAIS.

UNDER THE WHISPERING PINES.

I.

As the wind is softly sighing
Through the pines above my head,
I beneath their shade am lying,
Dreaming of a face, now dead.
And the old pines seem to whisper,
Seem to bow their heads and say,
"Where is 'Sunbeam' we have missed her
Since she went away that day.
Many snows have fallen o'er us,
Many birds have built and flown
Since you stood with her before us,
Now you come to us alone."
Knowing they will keep the secret
Of the girl we love so well,
Though 'twill cause me pain to speak it,
To them I'll my story tell.

FIRST REFRAIN.

Under the whispering pines,
Back in the home of my youth,
Neath their green branches I love to recline,
Watching their movements uncouth.
Weird are the pictures they draw,
Sad are the legends they weave,
Knowing my secret they ne'er will disclose,
To them my story I breathe.

II.

You'll remember how the birds sang
On our "Sunbeam's" wedding day,
How the dear old chapel's bell rang
As I took my bride away.
Underneath your boughs we parted
From the friends we loved so dear.
Many were the tears that started
As they watched us disappear
To the crowded, cruel city,
There I brought my bride so fair,
But alas! a face so pretty,
Caused the wicked men to stare.
Never dreaming of the danger,
Till she left a note for me,
Saying, "with a wealthy stranger,
She had gone across the sea."

FIRST REFRAIN. (Repeat.)

III.

Out into the world I wandered,
Pressing onward night and day
Till my trifling means were squandered,
Till my raven locks were gray.
Searching for my love, who left me,
Swearing vengeance on the life,
Of the villain who bereft me
Of my little blue-eyed wife,
When one night in Monte Carlo,
Close at hand I heard a cry
From a voice so faint and hollow,
"He has stabbed me, quick, I die!"
Then a woman staggered toward me.
Then I saw my darling's face.
"Do forgive me" she implored me,
"God hath punished my disgrace."

LAST REFRAIN.

Under some whispering pines,
Out in a far distant land,
There all alone is a little green mound,
Terraced and made by my hand.
O'er it no monument towers,
Only a little white stone
Bears the inscription, "One Sunbeam has gone,
Angels have taken her home."

By W. B. LEONARD.

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Berlin contains one hundred and eighty-two music schools, which is said to be the greatest number of schools of this class within the confines of any one city, and what is more remarkable is that none of them lack scholars.

MR. TREFFLÉ GERVAIS.

The subject of the engraving on the first page is Mr. Trefflé Gervais, whom we take pleasure in introducing to you as editor of our new violin department. Mr. Gervais is of French parentage and was born near Montreal, Can., in 1863. When fourteen years of age he came to Boston where he attended the public schools till 1883. During this time he received his musical education on the violin. The instrument he had to play upon was a very inferior one and being dissatisfied with it led him to make himself one and study the art in which he now stands without a rival, violin maker and repairer. Mr. Gervais' experience as a violin maker was acquired with Elias Howe, where for four years he had charge of the violin department, with J. B. Squires, Orin Weeman and Thompson and Odell, extending over a continuous period of thirteen years, with the exception of one year in the South. The broad experience thus obtained was supplemented with steady development along lines original to Mr. Gervais himself for he is easily *sui generis* in his line of endeavor. His new violins are pronounced by virtuosos to be the best in tone and workmanship produced since the old masters, and his work in restoring valuable old violins is inimitable. Mr. Gervais will write a series of articles on facts about the violin and will as far as possible disabuse our readers of the many erroneous ideas that are now in vogue.

SOMETHING MORE ABOUT "RAG TIME."

The Chicago *Inter Ocean* says: "It was imported from Africa with the first cargo of slaves."

"Rag time" is not new. It was written by Southern musicians, and whistled and sung and danced by Southern negroes fifty years ago. And these people inherited it from previous generations of African ancestors. In what shape the jerky, peculiar rhythm called "rag time" first appeared in this country is not known, but from the testimony of musical experts it was a wildly savage affair until harmonized and made melodious by French and Spanish Creole influences.

"Rastus on parade," "Georgia Camp Meeting," and the "Whistling Rufus" of to-day, like "The Mobile Buck" of a generation ago, are tuneful and replete with melody that incites the feet to motion and the voice to song. Previous to the widespread popularity of "The Mobile Buck" the knowledge of "rag time" in the North was confined principally to the patrons of variety theatres and minstrel halls. In the South, however, it was heard frequently, not only among the ignorant slaves and poorer classes, but among the aristocratic leaders in the larger cities as well. Pretentious com-

positions were written by talented musicians in that more or less wild style.

One of the oldest of these compositions is one written forty years ago, and which probably is still the most musicianly effort based on "rag time". This is "The Pasquinade," written by Louis M. Gottschald, in New Orleans, in the early '50s, when he was a pianist of high repute and great popularity in Europe and the two Americas. He was a native of New Orleans, his mother having descended from a French Creole family. His works, like his disposition, were brilliant, tender and melodious, but bright with the flash of fancy, rather than strong with imaginative power. He was considered the most able and competent pianist and composer America had produced up to that time.

"Rag time" sympathized singularly with his idiosyncrasies as a composer, as is indicated clearly in every bar of his "Pasquinade," a composition deemed by leading pianists of the present day worthy to be included in programs of high order. The measures fairly dance with the wild, constant changes of rhythm which constitute the foundation of what we are pleased to call "rag time", probably a contraction of "ragged time".

To go much further into the past, it seems easy to trace the odd time under discussion to the early Africans. Robbed of its melody and tunefulness, the "rag time" of the American negro of to-day resembles that which any of the African and kindred races produce and have produced for centuries on their barbaric drums, tom-toms, and similar instruments. The peculiar rhythm, with its sudden and unexpected changes, is the same in them all.

The deduction is, therefore, quite natural, though it may seem strange that a man can sing "I Want Them Presents Back" or "Louisiana Lou" to the accompaniment of a band of savages of the Niger valley or Soudan beating an apparently nondescript tattoo on a lot of weird vessels that serve them as instruments.

DEATH OF THE WALTZ KING.

Vienna, June 3.—Johann Strauss the famous composer, is dead. He was born in 1825. When he was only six years old he became a composer. At 19 he made his debut as a conductor in a concert hall. From that time on he devoted himself entirely to music, and for more than a quarter of a century his principal compositions were dance music. His opus 314, "On the Beautiful Blue Danube," is now a national Austrian popular piece. Strauss visited this country in 1869, when he appeared at Gilmore's peace jubilee, in Boston and at the Academy of Music, New York, where he conducted several of his own compositions. Strauss was twice married.

FARLAND'S BOSTON RECITAL.

Mr. A. A. Farland, the greatest living interpreter of classical banjo music, gave a recital in Steiner Hall, this city, Wednesday evening, May 17, in response to an earnest demand by representative banjo people of Boston. The hall was crowded with a cultured audience which gave the artist their closest and enthusiastic attention during a rendition lasting two hours. Every number was enthusiastically applauded and at the end Mr. Farland was compelled to bow his acknowledgements several times before his hearers would allow him to leave the platform. Nothing need be said here of the marvellous execution of which he is so thorough a master and which has stamped him as the greatest exponent of banjo interpretation the world has yet seen. Mr. Farland was assisted by the Boston Ideal Club, the Imperial Quartette and Miss Katharine Hutchinson, soprano, with Miss Zella Cole accompanist, the playing of these artists being of the first order.

The following named gentlemen were instrumental in securing Mr. Farland to give this recital. E. C. Grout, W. A. Cole, Walter Vreeland, Walter Jacobs, A. A. Babb, L. B. Gatecomb, G. L. Lansing, P. H. Foley, Carlo Carciotto, F. E. Cole, C. W. Fowler, Fred Lord and Fred C. Martin. Appended is the complete programme:

1. Overture—Pique Dame. Suppé

BOSTON IDEAL CLUB.

- Rossini—*Allergo Vivace* from Overture to "Wm. Tell."
- Moszkowski—*Serenata*.
- Dusse—*Rondo "La Matinee."*
- 2 Farland—*Variations, "My Old Kentucky Home."*
- Beethoven—*Polonaise* from String Trio, Op. 8.
- Handel—*Adagio*.
- Popper—*Elftanz*.

MR. ALFRED A. FARLAND.

3 "Summer." Chaminade
MISS KATHARINE HUTCHINSON.

- Rossini—*Overture to "Italian in Algiers."*
- Kobyn—*Manzanillo*. (Mexican Dance).
- Paderewski—*Menuet a l'Antique*.
- 4 Weber—*De Beriot—La Preciosa*.
- Farland—*Tripping Thro' the Meadow*.
- Chopin—*Valse, Op. 69, No. 1*.
- Wienawski—*Grande polonaise brilliant*.

MR. ALFRED A. FARLAND.

5 a Narcissus. Nevin
b Stars and Stripes Forever. Sousa
IMPERIAL QUARTETTE.

Mrs. Jas. H. Tibbetts, of Brunswick, Maine, at the age of seventy-eight, is working on her second violin. Her first home-made violin is no fiction, but is a wonder when considered that it was made by a woman of over seventy. In appearance it is as nice and regular as a Stradivarius, it has a fine, mellow tone and in the hands of an artist gives forth wonderful music. Mrs. Tibbetts could secure a good price in the market for its intrinsic value, but of course it is not for sale.

CONCERTS.

Mr. Joseph La Pettine, the well-known mandolinist, gave a recital Tuesday evening, May 2, at his studio in the Conrad building, Providence. Miss Louise Mierva Borden, soprano, and Mrs. Henry G. Salandri and Mr. Russell A. Dickenson, pianists, assisted. The feature of the programme was the fine performance of Beethoven's violin sonata, in which Mr. Pettine displayed great virtuosity and musicianly feeling. The difficult piano part too, was well handled by Mrs. Salandri. Mr. Pettine gave his audience a generous selection of both classical and popular music, all of which was rendered with great skill and to the perfect satisfaction of the hearers. The recital attracted an audience which filled the room to overflowing.

W. P. Hovey's annual banjo, guitar and mandolin concert at the opera house, Lawrence, Thursday evening, May 18, was the musical event of the season. The affair attracted a large attendance, delegations being present from Boston, Lowell, Haverhill and Nashua, N. H. Miss Helen A. Fariell, the talented violinist of Lawrence, shared the honors with Banjoist Vess L. Ossman. It is doubtful if a Lawrence audience was ever before delighted with the work of greater artists than those which it listened to that night. Miss Fariell was probably never heard to better advantage and she was repeatedly encored. Mr. Ossman rendered banjo selections in a manner which gave great pleasure to his hearers.

The performances of the Napier club were also very well received. The Napier club is composed of W. P. Hovey (director), mandolin and banjeaurine; Lena M. Peasley, mandolin and banjeaurine; Myrtis E. Kenyon, mandolin, mandola and banjo; C. P. Copp, guitar and banjo; A. W. Lang, guitar and banjeaurine.

Mr. Valentine Abt, the great mandolin virtuoso, gave a recital in Leavenworth Hall, Waterbury, Conn., Thursday evening, April 27, under the management of Mr. J. J. Derwin, the well-known musician of that city. Mr. Abt's work was up to his usual high standard. The assisting talent included a grand orchestra, Ladies' Euterpe Mandolin, Banjo and Guitar Club, the Imperial Male Quartet, Derwin's Junior-Mandolin Club and Miss Catherine Gloster, soprano. Mr. Derwin's mandolin club, as well as the orchestra composed of his pupils, acquitted themselves finely and the entire affair was a success both musically and financially.

Of the Waltham Mandolin and Guitar Orchestra and its participations under the direction of Professor C. P. Ricker in the grand concert in Asbury Temple,

Waltham, Thursday evening, April 20, the Waltham Free Press had the following: Of the Waltham Mandolin and Guitar Orchestra the performances showed the thorough training the members have received under the direction of C. P. Ricker. The orchestra for this occasion was augmented to thirty-two players.

While the orchestra rendered all selections with a high degree of excellence, perhaps it might be fitting to refer particularly to the "Bohemian Girl Pot-pourri," arranged and published by Mr. Ricker. The arrangement is a highly pleasing one.

What was probably one of the finest musical treats that Elizabethtown has ever been favored with was the recital given by Professor Leonard's pupils at the close of their first term, in the Mansion House parlors Tuesday evening, the 21st inst. The progress and talent displayed by those taking part was something remarkable and one could hardly believe that such excellent music could be rendered by a class having taken but one term. The program was carried out in a masterful and finished manner, reflecting the greatest credit, not only upon the studiousness and ability of the pupils, but the untiring and conscientious efforts of Professor Leonard, who has certainly shown himself to be one of the foremost mandolin, banjo and guitar instructors and composers of the day. We sincerely hope that the professor may decide to remain with us for some time longer, as there are many of his old pupils and, we feel certain, many new ones who would gladly avail themselves of this unusual opportunity to become proficient on the above mentioned instruments. — *Elizabethtown, N. T. Post.*

A large and fashionable audience assembled in the Academy of Music, Quebec, Monday evening, May 8, to witness the concert given by the McGill Banjo, Mandolin and Guitar Club. The program was a most unique one in every respect, and brought out with most pleasing effect the strong points of the different performers and the particular talent which characterizes the McGill boys. Every item on the list was a gem in itself, and rendered as they were by such able performers, it is needless to comment on the manner in which they were received by the audience. The entertainment opened with a selection rendered by the McGill Banjo Club, which was loudly applauded, and their reappearance was obligatory. The banjo solo of Prof. Meredith Heward was exceedingly well given, and heartily encored. He also rendered "Old Black Joe" on the banjo in a manner which formed one of the features of the evening, and proved him to be a thorough master of his instrument. He was most enthusiastically encored.

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Entered at Boston Post Office as Second-class Matter.

JUNE AND JULY, 1900.

EDITORIAL.

The *Allegro* is the name of a new musical journal to be published in the interests of the mandolin, guitar and banjo. It is issued at Dwight, Ill., by Mr. C. C. Adams and starts out as a monthly publication. Its two first numbers are alive and very readable and it has our best wishes.

We wish everyone to know that Mrs. May E. Farrand, the widow of our late friend, Van L. Farrand, will continue the sale of his music, and we trust that no one will be backward in giving material evidence to the bereaved lady that her late husband's music is as much in demand as ever—if not more so.—*The Major*.

Coming so near the time of issue of the April-May GAZETTE, the death of Van L. Farrand, the talented composer and teacher of banjo, mandolin and guitar, was not mentioned in that number. Mr. Farrand's sudden death was a great shock to the profession and his early demise will be long lamented by his many friends and admirers for he had a brilliant future before him. We extend our cordial sympathy to his widow, mother and other sorrowing relatives.

In another column of this issue of the GAZETTE appears a short article on "Andy" J. Leavitt, about the only survivor of the old school banjoists and comedians, he being 78 years old. Mr. Leavitt is living in this city, though he has for some time been afflicted with the loss of his eyesight. How many reminiscences could he give of old-time banjoists, their methods, experiences, etc., and we hope in some future issues of the GAZETTE to favor our readers with some of them.

The above from our Michigan contemporary in which state the late Mr. Farrand had his home, is a sentiment to which we cordially subscribe. Mr. Farrand's compositions were of the highest degree of merit and their promotion will rest in appreciative and devoted hands.

Stewart's Journal for April and May has a "portrait gallery" which includes some excellent likenesses of the late S. S. Stewart, its founder, Messrs. George Baüer and Fred S. Stewart, the present publishers, and its present staff and contributors.

Again the vacation season is almost upon us and the banjo, mandolin and guitar will be largely laid aside until the fall months. Subscribers had best send in as soon as practicable their vacation addresses.



The *Æolian*, Banjo, Mandolin, and Guitar Club, which has been in existence less than three months, recently gave a very successful concert April 27 at Hinsdale, N. H. The club is under the direction of Myron A. Bickford of Greenfield. The club numbers fourteen and four of the members had never touched their instruments previous to the formation of the club. The banjo solos of Mr. Bickford were heartily encored, especially "Bonnie Scotland" by Kennedy.

Mr. Paul Cessna Gerhart of the musical staff of the North Texas Female College, Sherman, Tex., is a mandolin soloist and teacher of exceptional ability. Mr. Gerhart was a teacher and performer of repute in Pennsylvania from 1893 to 1898 and is doubtless a coming man.

Under the able direction of Mr. J. B. Corbett, the mandolin, banjo, and guitar department of the American Conservatory of Music, Chicago, gave an entertaining recital in Kimball Hall, that city, Wednesday evening, April 19. Much proficiency was shown.

Mr. A. A. Farland has removed from New York City into the country and should be addressed at 19 Jaques Avenue, Rahway, N. J.

Mr. E. E. Stackpole, the young mandolin soloist, scored a hit in his recent appearance at Roxbury, and has played a number of engagements during the spring. His recital in the town hall, Arlington, his home, having been particularly well received. He plays Valentine Abt's compositions and all the up-to-date music.

Since May 1 Mr. F. I. Newell, formerly well known in Des Moines as a teacher, has been located in Chicago where he will make his home. A Des Moines paper speaks of him in high terms as follows: F. I. Newell leaves this month for Chicago, where he will make his home in the future. Mr. Newell has popularized the study of the mandolin, etc. in Des Moines, having always had a large class of students from the best families in the city. We are indebted to him for bringing here some of the best artists in the United States on the instruments. His talent and ability in his chosen line will insure him success in whatever field he may locate. Mr. Newell's pupils in Des Moines gave a farewell recital just prior to his departure, highly complimentary to themselves and their instructor. Mr. Newell will be succeeded in Des Moines by Mr. J. W. Meyers of St. Louis, a gentleman well known in musical circles there.

Vess Ossman passed through Boston recently on his return from Lawrence, but was unable to stop over as he was booked the following day to play for the Edison Phono Co. Mr. Ossman is "going it alone" now and is doing finely. He has already booked not a few out of town concert engagements for next season. He has been very highly complimented by the leading New York papers.

Since their annual concert in February, the Amherst Banjo and Mandolin Trio have been doing a steady concert and engagement business up to the end of the season. Messrs. Schwendeman and Sargent and Miss Phinney are all artists.

One of the most important events in Syracuse local musical circles was the appearance of Mr. Samuel Siegel, the great mandolinist, at the Dunfee Vaudeville Theatre during the week of April 17. At the opening performance, Monday evening, Mr. Siegel was obliged to respond to four enthusiastic encores, and it was not until he had appeared three times before the curtain and bowed his acknowledgments that the audience was satisfied. Such remarkable technique and brilliant execution the Syracuse critics have never before witnessed and his work has been the means of arousing an unknown interest among mandolinists. While in Syracuse, Mr. Siegel was royally entertained by Mr. Thomas H. Nichols, the resident banjo, mandolin and guitar instructor, and the Nichols Mandolin and Guitar Club tendered him a banquet on Thursday evening.

We are in receipt of a life-like cabinet of Mr. J. E. Pettine, the well-known and popular virtuoso of Providence, R. I. In our concert column appears a notice descriptive of Mr. Pettine's well-known ability as a mandolinist.

"Joe" Riley, who is well and favorably known to all visitors to the Gazette office of recent years, having been associated this length of time with the L. B. Gatcomb Co., has been for some time recognized as a coming banjoist. Joe recently appeared in this role in his own town of Brookline in the minstrel show and entertainment of the Brookline Athletic Association, and made a decided hit.

The Arion Banjo, Mandolin and Guitar (ladies') Club, of which popular organization the GAZETTE recently contained a group picture and accompanying sketch, have been prospering the past season, having been busy in concert and other work. The club includes excellent and thoroughly trained and experienced talent. The membership includes: Ina G. Bag-nall, mandolin and banjeaurine, director; Emma L. Ladd, mandola and banjeaurine; Eleanor S. Hayden, mandolin and banjo; May L. Cloyes, guitar; Grace E. Sanborn, guitar and reader.

Miss Maude A. Emerson, the talented performer and teacher of banjo, mandolin and piano, has had an exceptionally busy season. But then, Miss Emerson is a hustler, and that always counts.

Vess L. Ossman is still engaged indefinitely as solo banjoist at the Manhattan Theatre, New York. Mr. Ossman plays with orchestral accompaniment and makes a big hit. He makes the undisputed claim of being the first to introduce the banjo in orchestra.

The Melba Quartet and Concert Co., assisted by the Boston Ideal Banjo, Mandolin and Guitar Club, gave a pleasing concert in Steinert Hall, Monday evening, April 10.

John H. Williams, of Hartford, Conn., sends us a neat prospectus of his compositions and arrangements for the guitar, mandolin and banjo.

Alfred A. Farland, the great banjo virtuoso, recently remarked in the Gazette office that he gets the best returns from the Gazette of any advertising he does.

The pupils of Mr. Paul Herfurth, teacher of the banjo, mandolin, guitar and zither, together with piano pupils of Professor Walter Krentzlin, gave an interesting recital in Y. M. C. A. Hall, Massachusetts Avenue, Cambridge, Thursday evening, April 12. The numbers were well-rendered and showed careful teaching.

Mrs. May E. Farrand will conduct the business of her husband, the late Van L. Farrand at 873 Jackson Building, Chicago, and will continue to handle and sell his compositions. Mr. Farrand was a brilliant and prolific composer and his works are of the highest order.

Brooks and Denton write they are booked quite a good deal into 1900, which does not look as if the banjo was getting played out.

Mr. Charles C. Bertholdt, the popular banjoist of St. Louis, sends his compliments to the GAZETTE, which we gladly reciprocate. We do not hear from our friend B. as often as we would wish.

The fourth annual concert of the Ideal Banjo, Mandolin and Guitar Club was held in Horticultural Hall, Worcester, April 10. Frederick J. Bacon, classical banjoist, was the leading attraction.

The North Dakota Mandolin and Guitar Club gave their first concert on April 10 at Fargo. Mr. Wm. Barth was the director.

Mr. Hjalmar O. Anderson, a mandolin soloist of high attainments and instructor at the University of Wisconsin at Madison, Wis., has given a number of high class concerts this season in which he had the assistance of the very best talent procurable.

The Washburn Mandolin and Guitar Quartette of Waukesha, Wis., made a pronounced hit Wednesday evening, April 12, at the minstrel show given by home talent at the Waukesha Opera House.

The Amphion Mandolin and Guitar Trio of Milwaukee will soon close its third successful season. The trio is a favorite with the clubs and lodges, and very few entertainments are given where they do not appear on the program. The instrumentation is as follows: Wm. C. Stahl, first mandolin, W. L. Zettler, second mandolin and Wm. Clarkson guitar.

Our cousins across the Atlantic, seem to support music journals better than we do, judging by the number of different papers that come across our notice. — *The Troubadour*.

Mr. W. S. Baxter of Chicago is finishing a busy season. His orchestras have to fill many engagements, particularly the mandolin orchestra, in addition to which there is his school instruction work, and that of the University of Chicago Banjo and Mandolin Club, the Matheon Ladies' Mandolin Club, the Armour Institute Banjo Club, the Kamby Mandolin Club, and the regular work of the Chicago Athletic Association Banjo and Mandolin Clubs.

Mr. Wm. K. Bedford, banjo soloist, and teacher, formerly of Pittsfield, Mass., has removed to Cortland, N. Y., where he is teaching the banjo.

Mr. Thomas H. Nichols, the able mandolin, guitar and banjo teacher and

club director of Syracuse, N. Y., has been acting as instructor at the Cortland Conservatory of Music, Cortland, N. Y. Mr. Nichols retains his classes and headquarters at Syracuse, but makes weekly visits to Cortland for the purpose of giving instruction.

The Major for May contains a touching poem, "In Memoriam" on the late Van L. Farrand, written by his mother.

The glee, mandolin and banjo clubs of the University of Minnesota combined contain a membership of nearly sixty men. The most prominent of these organizations is the banjo club, having an instrumentation of piccolo banjos, banjeaurines, banjos, mandolins, guitars, cello and drums. Each club, however, is a separate organization, each having its own leader and manager.

Prof. Lester Payne, the well-known mandolin, guitar and banjo teacher, formerly connected with the Los Angeles, Cal., Conservatory of Music, has removed to Spokane, Wash., where he is doing a prosperous business.

Chief Yeoman Fred E. Crossman of the U. S. S. Raleigh entertained the guests at Hussey's hotel last evening with his banjo. Mr. Crossman is a wonderful player, and has travelled with some of the leading musical organizations of the country. — *Portsmouth, N. H. Republican*.

Master Milton H. Fitz, of Seattle, Wash., is an eight-year-old banjo prodigy, who bids fair to become a "fixed star" in the musical world. He made his debut when but seven years old and scored a success from the start.

The College of Physicians and Surgeons' Glee and Mandolin Clubs of Chicago is a flourishing amateur organization of the "Windy City". It was organized two years ago.

A GREAT ARTIST LOST TO BOSTON.

We regret to announce that Monsieur Alfred De Sève who has been with us for nineteen years as teacher and soloist of the violin is retiring and will make Montreal, Canada, his home.

The merits of this great artist are too well known to be commented upon at this time.

Unlike most artists Mr. De Sève has proven himself a financier of rare ability and he retires a wealthy man. However, the love for his instrument will not permit him to desert it and he promises to visit us from time to time as a soloist.

Violin Department.

STRINGING THE VIOLIN.

Copyrighted, 1899, by Treffle Gervais.

Of all the different topics concerning the violin, I consider that the stringing of the instrument properly is of the greatest importance, it being a subject little spoken of, and one of which almost everybody, either professional or amateur, is totally ignorant. I therefore choose this topic as my first of a series of articles to be written for the GAZETTE, feeling confident that it will be appreciated by my readers.

The first and most important step in stringing a violin is the selection of the kind of string. The soft, Italian violin string is by far the best and should be the only kind ever used for the G, D and A strings, where its effect is most apparent and the only kind with which a good tone can be produced, even by the greatest virtuoso. The German strings are so hard and unyielding that the tone produced is coarse and causes a sizzling noise when the bow is applied, the strings refusing to vibrate under a delicately drawn bow. For the E string the best quality of German manufacture may be used with good result: the quality of tone being much better than that of the D and A of the same kind and desirable in warm weather on account of its great strength. But for quality of tone the Italian E is the best. Silk strings should never be used except in extreme cases of moist fingers and if you must use them, select small ones.

The proper size of the strings to be used is a difficult problem to be determined and you should get the advice of an expert as every violin requires sizes peculiar to itself. However I shall give you a few hints which will assist you in sizing the strings for yourself. After having complied with the above remarks as to the kind of string to be used, should the tone of your violin be coarse and rough I advise you to use smaller strings, or if the tone is weak and the strings sag under the pressure of the bow, use larger strings, being cautious not to go to extremes. If one string predominates, use a smaller one or vice versa, if one string is weaker, use a little larger one.

True fifths, or rather, strings which will produce true fifths when properly fingered, is a subject which is known to very few, and misrepresented by many. Violinists and violin repairers seem to know absolutely nothing of the real cause of the failures in securing the desired result, and when asked as to the cause, they will offer some most absurd explanation, usually blaming the size of the strings in use. The fact is, that true fifths are obtained only with true strings, and that regardless of size. A vibrating string, no matter what

the length or material has but so many tones, and if true they will occur at certain points and always at the same proportional section of the string; for example, the octave will occur midway on the string and the next octave at the centre of either half of the original string in harmonic tones. Each tone has a fixed place on the string; therefore on strings of the same length and tuned in fifths as is the case on the violin, all the fifths must come truly if the performer plays truly. Take care that your strings are true and of the same length, or in other words that the bridge and nut be on parallel lines, and the desired result will be obtained.

TREFFLE GERVAIS.

ANYBODY'S TALK.

My readers are invited to ask such questions regarding violin matters and players as may be of particular interest to them and I shall answer them through these columns to the best of my ability.

A GHASTLY VIOLIN.

A human skull used as a violin is the much-prized musical instrument of an Englishman living in a suburb of London. No one can doubt it will produce weird tunes. It was made by stretching over the hollow part a sheet of sheepskin as a sounding board. A part of the leg bone is used as the keyboard, with pieces of the small bone of the arm for the keys. This curiosity came from Durban, South Africa. One could well imagine this an appropriate instrument for a cannibal orchestra.

The curiosity was sent to A. I. J. Harwood, of London, by his friend, Charles Wilson, of Durban, South Africa.

In sending it Mr. Wilson wrote that he had to risk his own skull to get this one. He attended a pow-wow of the natives in the guise of a wandering hunter. When the climax of their ceremonies was reached he was startled to see them bring forth this hideous-looking musical instrument. Upon it was played the Yu-ku-ka, or death dance, while naked forms of the warriors danced in the lurid light of the brush fires.

Mr. Wilson knew enough of the native dialect to learn that this death's head victim was made from the skull of the great chief of their tribe, who had lived hundreds of years ago. It was thought to have miraculous powers of incantation, and when the death dance was over and the performers had sunk exhausted and stupefied by the native wine, the Englishman secured the skull violin and succeeded in escaping with it undetected to Durban. He at once sent the priceless trophy on to his London friend.

The human skull has been used as a curiosity in many strange ways, but it is doubtful if it ever before served as a musical instrument.—*New York Journal.*



U. S. S. RALCIGH, NAVY YARD.

PORTSMOUTH, N. H., May 20, 1899.

FRIEND GATCOMB:

I have been putting off dropping you a line for some time, as I expected to go through Boston, but the time seems indefinite at present. When we reached Hampton Roads in the Resolute, instead of being ordered to Norfolk we were sent up here.

Last Monday I was ordered at once to the Ralcigh to straighten up the engineer's accounts of that ship in order to put her out of commission and I am working like a horse, but I have things pretty well under control now and I guess she will go out of commission by June 1. It may be a little later than that; I could for my part put her out by Monday, but I am waiting for the other departments. As soon as she goes out of commission I am ordered on twenty-five days' leave to report on the receiving ship Franklin at Norfolk Navy Yard, and that will bring me home for a while.

I have a room outside of the navy yard and only take my meals aboard the ship. I am doing my work in one of the offices in the navy yard. I enclose a clipping from one of the Portsmouth papers to show that I am still awake and doing a little with my banjo.

When I go through Boston on my way home I will stop over and see you.

I think it will be better to address my GAZETTE to the address below, for I think I will have to go to the hospital on account of my eyes, and my wife will get them anyway.

I have never received the last issue of the GAZETTE.

I hope to see you soon, as ever, yours

Fred E. Crossman,

U. S. Naval Hospital,

Norfolk, Va.

Remember me to "all hands."

MORLEY, New York, May 12, 1899.

MY DEAR GATCOMB:—

I am back again to my summer place after the most successful season I have ever had. Before leaving Elizabethtown I put on a very successful up-to-date minstrel, introducing selections by my pupils, which was well received. I also had the good luck of catching some speckled beauties for which the Adirondacks are famous. On my way north I visited Montreal, Canada, and did the quaint old town pretty thoroughly. Attended mass in the Notre Dame Church (which is over 200 years old), ascended its tower and saw the great bell, (one of the five largest in the world) visited St. James Cathedral, a magnificent and colossal structure of superb architecture, in which are some beautiful paintings and decorations; also visited St. Peters, Christ Church Cathedral, Chateau de Ramesay, etc. Was fortunate enough to witness the impressive and solemn ceremony of five sisters "taking the veil," at the chapel of the Grey Nunnery, one of the most beautiful spectacles I have ever seen. The music was something never to be forgotten. I was shown through the institution which is very large and complete, having something like 800 sisters belonging to the order. Had an enjoyable trip up around Mount Royal, where the finest view of the city is to be had, and can assure you that I regretted very much to leave this "home" of the French Canadian.

Hoping to receive the "old standard" GAZETTE, with best wishes, I am

Fraternally,

W. B. LEONARD.

MAZURKA CAPRICE.

(A Souvenir of The Boston Ideals.)

V.W. SMITH.

Andante.

1st. MANDOLIN. *pp* 12th Har. 12th Har. *cres.*

2nd. MANDOLIN. *pp* *cres.*

GUITAR. *cres.*

Moderato.

f ritard. *p* *p*

f ritard. *p*

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First system of musical notation, measures 1-8. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets. The first staff ends with a double bar line and a repeat sign. The second and third staves also end with double bar lines and repeat signs. The word "FINE." is written above the second staff.

Allegretto.

Second system of musical notation, measures 9-16. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets. The first staff ends with a double bar line and a repeat sign. The second and third staves also end with double bar lines and repeat signs. The word "FINE." is written above the second staff.

Third system of musical notation, measures 17-24. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets. The first staff ends with a double bar line and a repeat sign. The second and third staves also end with double bar lines and repeat signs.

Fourth system of musical notation, measures 25-32. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets. The first staff ends with a double bar line and a repeat sign. The second and third staves also end with double bar lines and repeat signs. The word "FINE." is written above the second staff.

TRIO.

This musical score is for a piece titled "Mazurka Caprice." It features a Trio section, indicated by the word "TRIO." at the top left. The score is written for three staves, each in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is marked with a piano (p) dynamic. The Trio section begins with a series of chords in the first staff, followed by a melodic line in the second staff and a bass line in the third staff. The score includes various musical notations such as notes, rests, and accidentals. The piece concludes with a double bar line and a repeat sign, followed by two endings. The first ending leads back to the beginning of the Trio section, and the second ending leads to the final chord of the piece.

Mazurka Caprice.

This musical score is for a piece titled "Mazurka Caprice". It consists of 16 measures, organized into four systems of three staves each. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 1-4) features a forte (f) dynamic. The second system (measures 5-8) features a mezzo-forte (mf) dynamic. The third system (measures 9-12) includes a piano (p) dynamic and a "D.S. al Fine. ⊕ al CODA." instruction. The fourth system (measures 13-16) includes a piano-piano (pp) dynamic and a "CODA." instruction. The score concludes with a double bar line and repeat dots.

Mazurka Caprice.

DAISY BELL SCHOTTISCHE.

FRANK ECKLAND.

Arr. by A. A. BABB.

12 Har. 5-Pos.

1st BANJO

2d BANJO

12 Har.

17 Har. 12 Har.

Fine.

7 P. 1st. 5 P.

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps. The system concludes with a double bar line and the instruction "2 Bar." written above the staff.

Second system of musical notation. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The system includes the instruction "2 P. B." above the first measure and "1st." above the first measure of the second half of the system.

Third system of musical notation. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The system includes the instruction "2d." above the first measure and "2 Pos." above the last measure. Below the staves, the instruction "D.C., then Trio." is written.

Fourth system of musical notation. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps.

Fifth system of musical notation. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps.

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F or 3d, " " " "	5 " " ".....
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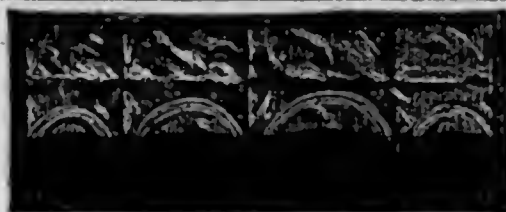
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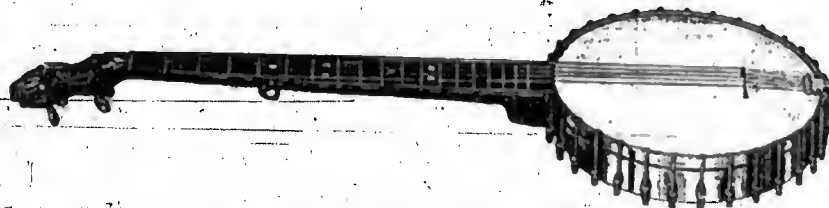
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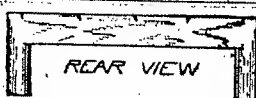
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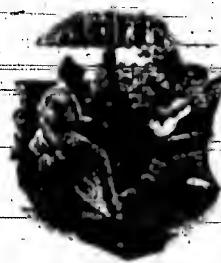
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